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# INTERIOR DECORATION DESIGN

## 室内装饰设计

杜丙旭 编 李婵 译

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# The New Décor

by Sergio Mannino

## 新装饰风格

塞尔吉奥·曼尼诺

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The attack was most of all a political one: a war between useless feminine decoration, built by starving craftsmen for the enjoyment of a few rich aristocrats, and a masculine abstraction of forms stripped down to the purest essential elements, only the ones necessary to guarantee the most tangible functions.

It wasn't until the mid 1960s that a group of young architects, probably inspired by the work of Andy Warhol, started to reintroduce into the design world the forbidden language of decoration that we see today everywhere. The new germ grew slowly through 1970s and exploded in 1980s and beyond. What had changed was not only the political scene but mainly the technology through which the artifacts were produced. Computer-controlled machines started to appear and quickly became the norm in many factories around the world; Television and mass media became the most important vehicle of mass information, while fashion and clothing started their transformation to become what they are today: the most effective way to communicate identities such as social class, ethnicity, groups and sexuality.

The objects (from the industrial products to fashion and architecture) quickly started to gain back their lost essence to carry new and diverse meanings: they started telling other stories, other dreams, other anxieties.

In the last few years technology has not only progressed but it has also become accessible to anyone: we can now produce our own décor at home with a simple personal computer or just from an online website that allows for customisation. The same change after all had already happened in the music and video industry with the advent of mp3/mpeg compression, audio/video editing software, etc. There is no need for an expensive production company and no obstacles from the establishment. We can create wallpapers, vinyl stickers or decals. Soon enough we will be able to create and print 3D objects directly from our laptop or mobile phone. Wallpaper has become popular again and the Protestant/Modernist notion that pleasure and therefore decoration are sins has been subverted.

1980年，阿道夫·卢斯写了一篇文章《装饰与罪恶》，从那之后，设计与建筑界发生了巨大变化。20世纪几乎四分之三的时间里，大多建筑师都致力于从建筑外立面、室内、家具、陈设等方面摆脱装饰主义。“装饰”的概念成了无用、浪费、徒劳无益的代名词。

这种对装饰的批判是一种取向批判。这是两种取向的抗衡：一种是无用的、阴柔的装饰，竭尽能工巧匠之所能，满足少数贵族的享受；另一种是充满阳刚之气的、抽象的造型之美，追求的是最纯粹的、本质的元素，只满足最基本的功能要求。

直到20世纪60年代中期，一群青年建筑师——很可能是受到安迪·沃荷作品的启发——开始重又将被禁的装饰引入设计，于是才有了我们今天随处可见的建筑中的装饰主义。整个70年代，装饰主义的概念逐渐渗透，并在80年代爆发，直至今日。发生改变的不只是我们看到的设计中的取向，更重要的是技术——有了技术，古物珍玩才能大量复制生产。计算机控制的机器生产开始出现，并迅速成为世界各地工厂的普遍模式。电视和大众传媒成为信息传播最重要的工具，而时装则转变为今天我们看到的最有效的身份交流手段，体现着人们的社会等级、种族、群体、性征等。

不论是工业产品还是时装、建筑，都迅速重获了其一度丧失的本质，又开始传达新的、五花八门的意义，讲述着别样的故事、别样的梦想、别样的渴望。

过去几年里，技术不仅取得了进步，而且也不再那么遥不可及。现在我们在家就能简单地利用电脑或者从网上定做，得到自己想要的装饰品。视听业领域也发生了同样的变化，mp3、音频视频编辑软件等等相继问世。我们不再需要昂贵的生产商，也没有了政府当局的限制。我们可以创作自己的壁纸、背胶贴纸、贴花纸。很快我们就能利用笔记本电脑或者手机来创作、印刷三维立体装饰。壁纸再次流行起来，而那种“享乐和装饰即是罪恶”的新教的或者说现代派的理念已经被颠覆了。

Ornament is pushed to an extreme, even beyond the point where function, at least in the strict sense of the term (isn't pleasure one as well?), is eaten away by the crust of flowers, patterns and digital images. These objects are probably defining new functions, where beauty and hedonism stand above everything else.

Décor has become our window into society. Thousands of possible visions of the world, uncensored, uncut, like little paper boats left on the lake and floating to an unknown destiny: they are carrying with them the essence of our time, one defined by quantity more than quality.

Designers are completely freed from the dispute, maybe also because the debate has moved to other areas and the answers to find are of different nature. The field of exploration is not in the décor itself, which today is considered au pair with all the other design tools, but in the search for a sustainable production process, or in the balance between this necessity and the constant demand for new and unique products.

In the work we do in the Studio we use décor when it is necessary while we keep the space as simple as possible if that's the best way to communicate the message we are presenting. We are not interested in ornament itself; we are interested in communication and all the tools we have handy to better convey the essence of our client's brand.

In general I think there are two different approaches to décor today and in the Studio we use both of them. The first one is probably also the oldest one: a bi-dimensional decoration applied on the surface of an object like wallpaper. This process transforms a geometric object (abstract, at least in the way it was intended by the modernists) into something that has a tight connection to culture. The surface becomes something not to be "read by minds anymore, but with your cock, your stomach, your tongue, your eyes, your ears, your senses".

装饰被推到了极致，甚至超过了功能的临界点，也就是说，严格意义上的“功能”（“享乐”不也是么？）已经被花纹、图案和数字影像摧垮了。这些装饰品很可能在定义新的功能，而对这些新的功能来说，一切唯悦目和享乐主义至上。

装饰成了我们看社会的窗口。我们眼中的世界可能有千万种，未经雕琢，浑然天成，仿佛湖面上的小纸船，漂向未知的终点，带着我们这个数量重于质量的时代的特征。

设计师彻底从争论中解放出来，也许也是因为争论已经转移到其他领域了，而解决争论的答案又遥不可知。探索的领域不是装饰本身——装饰如今已经被视作跟其他设计工具别无二致了——而是追求一种可持续生产方式，或者说追求这种必须和对新奇产品的不断需求之间的一种平衡。

在我们工作室的设计作品当中，我们只在需要时运用装饰，让空间尽量简洁，我们认为，那是表达我们想要传达的信息的最佳方式。我们感兴趣的不是装饰本身，而是表达和交流，以及能够表达我们客户品牌核心的一切工具。

总之，我认为当今的装饰有两大手法，而我们工作室会两者兼用。第一种可能也是最古老的一种，就是应用在表面的二维装饰，比如壁纸。这一过程将几何形状（至少在现代主义者眼中是抽象的几何形状）转变为与文化紧密相关。二维表面不再是“用头脑来感知，而是用眼耳鼻舌身意一切感官”。



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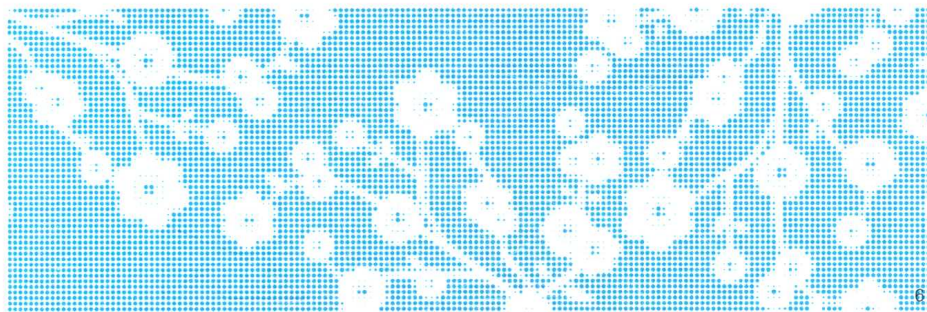
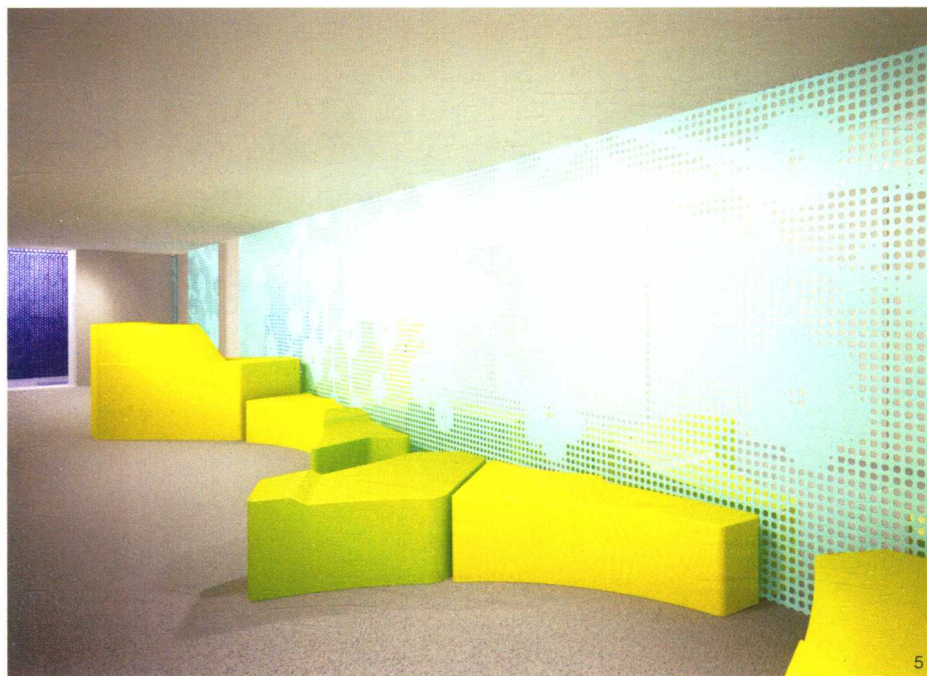


The Kensiegirl showroom, for instance, is a highly decorated space: it has a series of Tord Boontje lamps, a water-jet cut floral pattern on the walls (Pic 1) and a reception desk (Pic 2, 3) made of a series of individually cut pieces of plexiglass. It is a double homage: on one side to the Italian group Alchimia that, under Mendini's leadership, explored new path in design, decoration and communication in the seventies; on the other side to the façade of Santa Maria Novella in Florence, designed by Alberti and completed in 1470 (Pic 4). In the showroom our décor is applied on the surface of the walls or on the furniture. It is like a skin, a very intense and powerful one.

比如Kensiegirl女鞋品牌店就是一个浓重装饰的空间。采用了一系列的托德·布歇尔灯具，墙面上是喷水花纹图案（图1），还有用树脂玻璃片拼接成的接待台（图2、图3）。这表达了双重的致敬：一是向意大利Alchimia集团致敬，70年代他们在门迪尼的领导下，探索了关于设计、装饰、交流的新方式；二是向佛罗伦萨的新圣母玛利亚教堂的外立面设计致敬，这是阿尔贝蒂1470年的作品（图4）。而在这家鞋店的设计中，我们将装饰元素运用在墙面上或家具表面上，就像一层皮肤，一层坚韧、有力的皮肤。





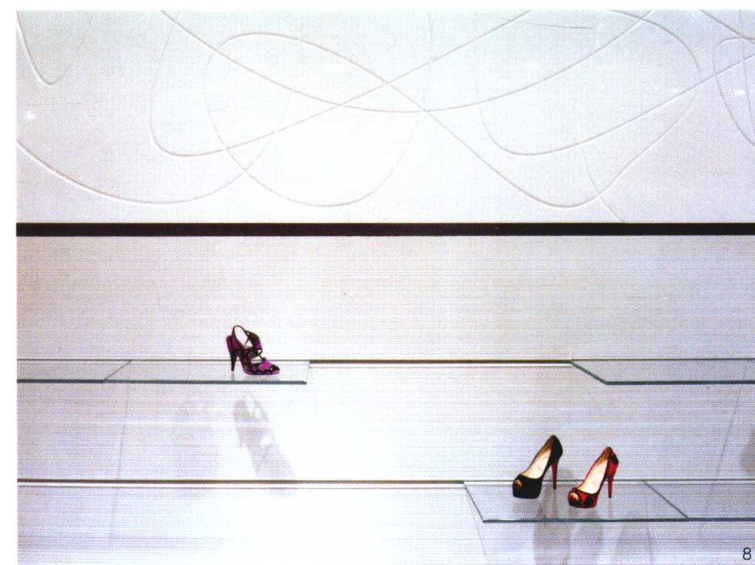


Another project that was conceived with the same approach is the design of the BCBG showroom in New York (Pic 5). In this case the space is a long corridor that needed to be visually enlarged. We placed a mirror on the entire surface of one of the walls but we covered it with a perforated vinyl sticker (Pic 6) to maintain a sense of tri-dimensionality to the space. The perforation is the décor itself.

The Hirshleifer's shoe store (Pic 7) is a very clean project, inspired by the work of minimalist artists such as Carl Andre, Sol Lewitt and Frank Stella, with a light sculpture that winks at a fifties installation by Fontana at the Triennale in Milan. Décor is limited to one lacquer panel, engraved with a white on white CNC pattern (Pic 8) that recalls the neon sculpture.

采用了相同设计方法的另一个项目是纽约的BCBG品牌店（图5）。在这个案例中，店内是一个狭长的空间，需要从视觉上扩展。我们在其中一整面墙上布置了镜面，但是又用穿孔背胶贴纸覆盖在上面（图6），这样就达到了一种空间的三维视觉效果。穿孔本身就是一种装饰。

赫舒拉发品牌鞋店（图7）是一个非常干净简洁的项目，其设计理念源于极简主义艺术家的作品，如卡尔·安德烈、索尔·勒维特、弗兰克·斯特拉，雕塑是向20世纪50年代丰塔纳在米兰艺术博物馆的一个装置艺术品致敬。店内装饰仅限于板材上的喷漆，上面刻有电脑数控的白色提花图案（图8），使人想起霓虹灯雕塑。





The second approach is the direct connection between the structure and the décor itself; in other words it's the structure that doubles itself as décor (CCTV by OMA (Pic 9), Prada by Herzog & DeMeuron (Pic 10), Palazzo dello Sport by Nervi (Pic 11), etc.).

Following this route is the design of the Shoebox concept store (Pic 12), conceived as a board where a series of panels (like pixels on a screen) can be arranged to produce an unlimited number of different patterns (Pic 13). The panels have different colours, materials and functions: lacquer finish, fabric and linoleum are the ingredients that can be mixed to produce different effects. In this case the décor is not applied on the surface like a wallpaper but it's part of the fixtures themselves. The specific layout of the fixtures makes the decoration (Pic 14).

Regardless of the way we use décor, a moral question remains in my opinion to make the difference between the myriad of objects produced today, especially thinking of the enormous quantity of cheap products that we buy and produce daily. The design of an object, regardless of its shape, size or function, has the moral responsibility to discover new areas of our existence; it has the moral responsibility to tell us new stories or open new paths for our society. It doesn't matter if the areas to be discovered are strictly personal, religious, political, frivolous or profound. If the object doesn't add anything to the conquest of being, it only serves the purpose of polluting the environment and do not participate in what I consider the most important effort of human kind: the process of self discovery.

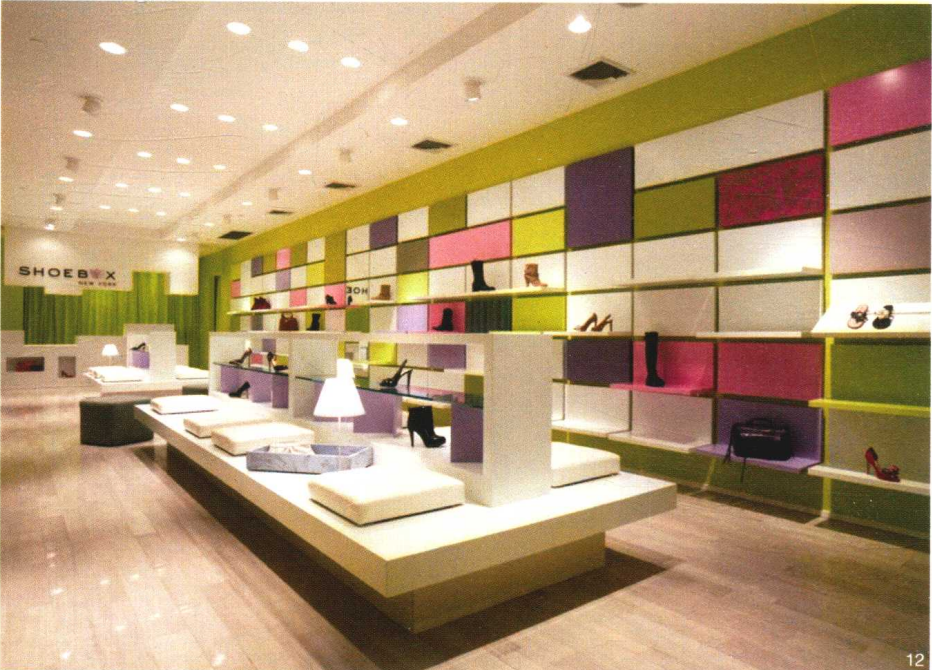
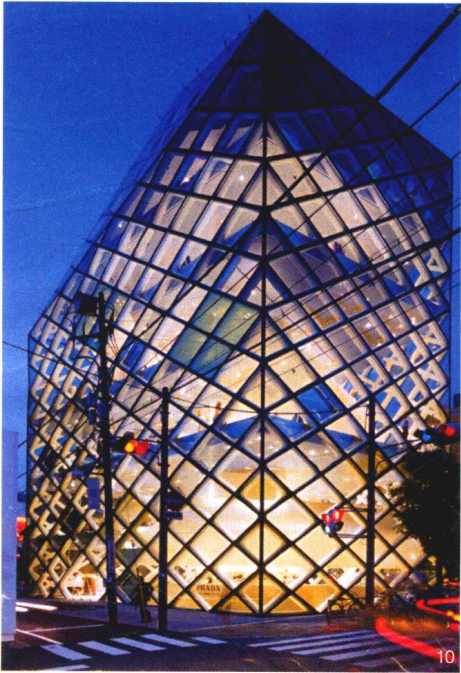
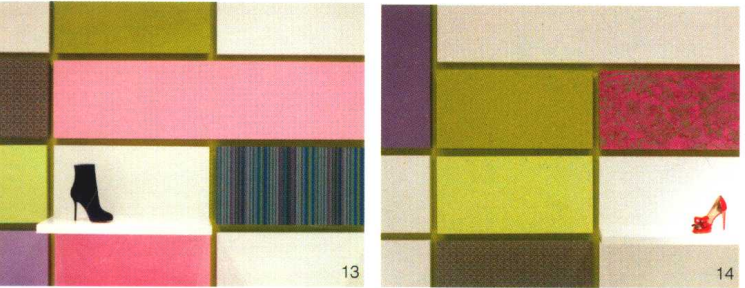
第二种装饰手法是将结构与装饰本身直接相连。换句话说，就是结构本身作为装饰，如OMA设计的中央电视台（图9）、赫佐格与德穆隆事务所设计的普拉达品牌店（图10）、Nervi设计的罗马体育馆（图11）等。

沿着这条路线，诞生了鞋柜概念店的设计（图12）。这个案例是将一系列的板材像屏幕上的像素那样排列起来，产生无数各不相同的图案（图13）。这些板材有着不同的色彩、质地和功能：油漆、织物、油地毯相结合，产生不同的效果。本案中，装饰不再仅限于平面的壁纸，而是成为陈设装置的一部分。这些装饰特别的布局成就了店内装饰（图14）。

不论我们采用什么装饰手段，我一直认为我们应该坚持一点，那就是差异化，尤其是在各种廉价装饰品大量生产、使用的当今时代。一件装饰品的设计，不论造型、大小、功能如何，都有责任去探索我们存在的一些新领域，有责任给我们讲述新的故事或者为社会开创新的方向。这些新的领域是否是个人喜好，是否与宗教、政治有关，肤浅或深奥，这些都无关紧要。如果这件装饰品不能为我们已经征服的领域贡献点儿什么的话，那它就只是在污染环境，并没有参与我所认为的人类最重要的努力——自我发现的过程。

SERGIO MANNINO

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## Sergio Mannino

Sergio Mannino graduated in Architecture from the University of Florence, Italy under the direction of Ettore Sottsass and Remo Buti. He collaborated for three years with Professor Remo Buti during which time he had the opportunity to study furniture design and interior architecture in depth. He designed projects for architecture and design competitions and, with his partner Lucia Gori, won the 2000 "Competition of Ideas for the Renovation of the ex-Longinotti, Florence". In September 2002, again under Sottsass' guidance, he mounted "100 Stories", a one-man show of his furniture designs, including nine built-pieces and 100 watercolours, at the Memphis-Postdesign Gallery in Milan.

In 2001 Sergio Mannino moved to New York where he worked on several commercial and residential projects for renowned companies such as Miss Sixty, Energie, Breil, Mavi and several others. A collaboration with Dutch designer Jan Habraken has produced the ooo! Lamp, presented in 2008 and awarded Product of the Week by I.D. and Best Pick of the ICFF by *Metropolis* magazine.

Sergio Mannino Studio is located in Brooklyn's progressive art community of DUMBO. The aesthetic approach of each project is fresh and playful. The studio is a collection of forward-thinking architects, interior and product designers who bring disparate ideas and materials together to create places and objects that delight, enlighten and inspire. Through an extensive close network of consultants and partners, projects can be taken from preliminary brainstorming to built form virtually anywhere in the world.

### 塞尔吉奥·曼尼诺

塞尔吉奥·曼尼诺毕业于意大利佛罗伦萨大学建筑系，师承埃托雷·索塔斯和雷默·布提。曼尼诺曾与雷默·布提教授有过3年的合作，其间有幸深入学习了家具设计和建筑室内设计。曼尼诺曾设计过建筑项目，参加过设计大赛，并与其搭档卢西亚·哥里共同赢得了2000年“佛罗伦萨 ex-Longinotti重建概念竞赛”。2002年9月，曼尼诺在导师索塔斯的指导下，又在米兰孟斐斯-后设计美术馆成功举办了“100个故事”个人家具展，展出了9件家具作品和100幅水彩设计作品。

2001年，塞尔吉奥·曼尼诺移居纽约，为多家知名公司设计了若干商业及住宅类项目，如Miss Sixty、Energie、Breil、Mavi等公司。曼尼诺与荷兰设计师简·哈布莱肯合作设计的“ooo!”灯具，于2008年问世，获得了I.D.评选的“一周最佳产品”、《大都市》杂志评选的“ICFF最佳作品”。

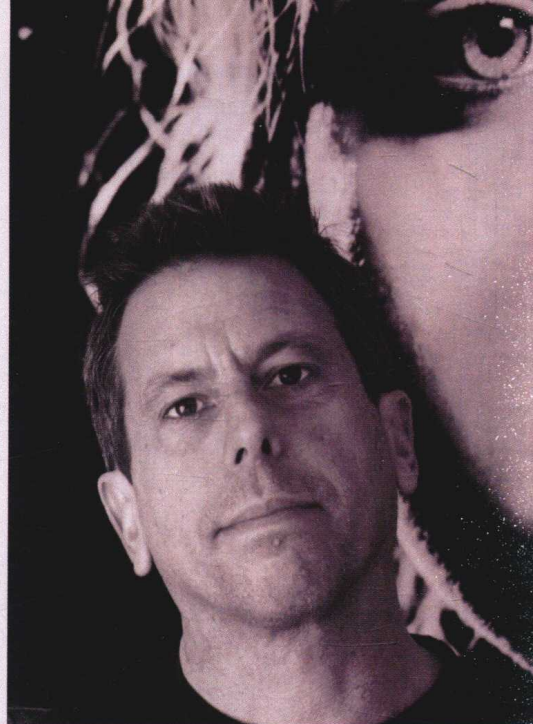
塞尔吉奥·曼尼诺工作室位于布鲁克林区的DUMBO艺术区。每个项目的美学手法都是新鲜而有趣的。工作室汇集了一批具有前瞻性思维的建筑师、室内设计师、产品设计师，将看似毫不相关的思路 and 材料组合起来，打造令人为之振奋、启迪灵感的空间和产品。通过与多家顾问、伙伴的紧密合作，塞尔吉奥·曼尼诺工作室的项目得以从初期的设计构思到最后在世界各地实现。





## NEW ART DECO STYLE, AESTHETIC DETAILS

新装饰风格，细节体现美学

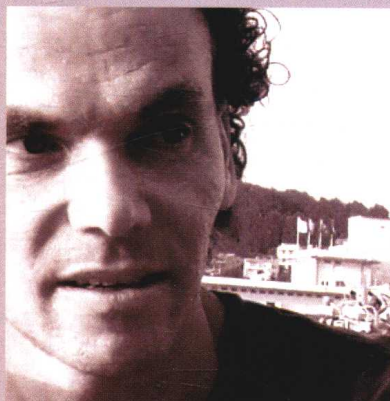


## NEW ART DECO STYLE, THE STORY OF PEOPLE AND THEIR LIVES

新装饰风格，  
关于人和他们周围环境的故事

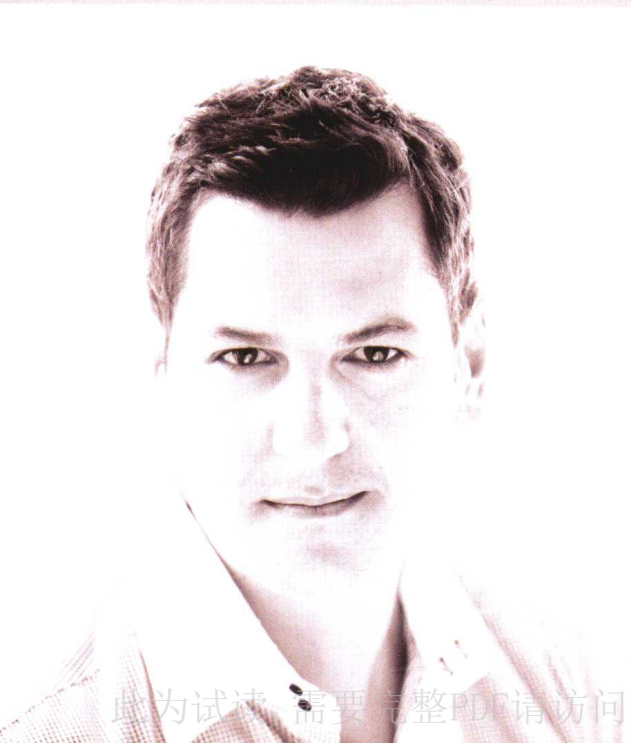
NEW ART DECO STYLE, TO CHARACTERISE  
A SPACE

新装饰风格，空间个性的完美体现



## NEW ART DECO STYLE, A VARIATION OF THE CIRCULAR THEME

新装饰风格，空间不变的主题



## NEW ART DECO, NEW AND SURPRISING EXPERIENCES

新装饰风格，全新的体验

